

Ascending Cadence Gestures, New Historical Survey, Part 2a: European Modal Music (to 1650)

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Abstract:

This is a documentation of traditional European music with ascending lines and cadence gestures. In Part 2a, genres include Elizabethan-era madrigals and keyboard pieces, as well as sixteenth- and seventeenth-century vocal music. Composers include, among others, Byrd, Dunstable, Farnaby, Hassler, Isaac, Morley, Rossi, Schein, Schütz, and Sweelinck.

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Introduction to Part 2

For background information and discussion of goals and methods, please refer to *Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction*: [link](#).

I have discussed music from earlier than 1650 in several previous essays, in particular the first survey [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016), but also in [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#) (2016), [Addendum to the Historical Survey, with an Index](#) (2017), [Seventeenth-Century Germany and Austria: Ascending Cadence Gestures](#) (2017), and [Ascending Lines in the Minor Key](#) (2016). Most of the tunes included in *John Playford Dancing Master: Rising Lines (revised)*, of course, are also older—some of them considerably older—than the first edition's 1651 publication year. I have also created an [Index to the Blog Ascending Cadence Gestures and to Related Publications on the Texas ScholarWorks Platform](#) (2019).

I

This new survey of the period serves especially to underline the significant presence of ascending cadence gestures and of cadences positioned in the upper end of the modal ambitus. Musical examples come from public domain sources, most of them downloaded from IMSLP (<http://imslp.org>). I have taken these sources as I found them, which is sufficient for my purposes throughout this multi-part essay but is especially important to note in connection with sixteenth and early seventeenth century music, given that most of the scores are digitized facsimiles of original publications or scans of early products of historical musicology, including the fabled *Denkmäler* series. My goal is a documentation and neither new editions nor a new historical narrative (and certainly not a progressive narrative of the nineteenth-century sort).

II

I made the following comment in the general introduction (p. 5):

Since my attention has been on nineteenth-century music, I did not take time to try to document a fourth, much earlier source: cadences in music framed and constrained by the modal ambitus and the requirements of the *cadenza perfetta*, the interval succession 6-8 in two voices. The rich examples of Michael Praetorius's collection *Terpsichore* and John Playford's *English Dancing Master* (1st ed. 1651) had already been studied, but the reader will find many more examples in Part 2 [below].

Thanks largely to the two collections named above, I had already intuited a significant relationship between the modal ambitus or registral frame and ascending cadence gestures—or to put it more precisely, cadences in the upper register.

The examples in the Part 2 files richly confirm that intuition. The restrictions on range persist surprisingly late in both vocal and instrumental ensemble music, as for example in the sonatas, pavaues, and galliards of Rossi, Marini, and Farina from the mid-1620s. Such severe restrictions had, of course, become largely optional in the elaborated musics for keyboard, solo string instruments, or solo voice that originated in improvisation beginning as early as the 1520s and that are largely typical of those repertoires after 1600. Nevertheless, mode and register remained very important aspects of creative musicianship even in the freest of those repertoires.

I will use the Dorian mode to illustrate. The ambitus of the authentic form (or mode 1) is shown in (a); the same with common extensions is in (b).*

At (c), the cadences sit at top or bottom of the Dorian octave. Under (d) are two versions of approaches to the upper cadence. Each of these might be expanded into larger segments of a piece if focal tones seem to be reasonably well formed. We will find a surprisingly large number of instances where large-scale shapes can be understood as in (d1).



At (e) is the plagal form of the Dorian (or mode 2). Note that the cadence is more restricted as it sits in the middle of the scale, but by the same token the range of plausible focal tones is increased to three (D, F, A).

The assumption above is that a piece opens by defining a mode (usually through its final and dominant) and closes with a cadence to the final of the same mode, but that assumption by no means applies universally in the modal repertoire, including multi-section dances, as the relationship between a modal final and its dominant is fluid (as indeed is the definition of the mode itself in polyphonic music).**

* Several other names were used in modal theory for ambitus, including *cursus*, *processus*, and *medium*. In earlier times, a mode with the common extensions was considered *perfect*, when less than an octave *imperfect*, and when beyond a tenth *pluperfect*. In later authors, the octave range alone was considered *perfect*. Information from *Oxford Music Online*, article "Ambitus."

** For a good summary of modes in polyphony, see *Oxford Music Online*, article "Mode," III.1.ii.a. "The modal voices."

Relatively simple examples of ambitus and cadence may be found in Lassus's two bicinia that set a fragment of the Magnificat text "Fecit potentiam in brachio suo, dispersit superbos mente cordis sui." The first setting is in the Mixolydian but at the beginning divides the octave as G-C-G, or the Hypoionian in a 12-mode system. The soprano uses the octave G₄-G₅ with the lower extension to F₄/F_{♯4}. The tenor holds to the perfect ambitus, G₃-G₄. The final cadence is at the lower limit in both voices.

First setting of the Magnificat fragment. The Soprano part (treble clef) and Tenor part (treble clef) are shown. The Soprano part starts with a whole note G₄ (F₄ with a sharp) and ends with a whole note G₅. The Tenor part starts with a whole note G₃ and ends with a whole note G₄. The lyrics are: Fe - cit po - ten - ti - am.

Continuation of the first setting. The Soprano part (treble clef) and Tenor part (treble clef) are shown. The Soprano part starts with a whole note G₄ (F₄ with a sharp) and ends with a whole note G₅. The Tenor part starts with a whole note G₃ and ends with a whole note G₄. The lyrics are: su - i, men - te cor - dis su - i. The final cadence is at the lower limit in both voices.

In the second setting, the soprano extends the range by one note, G₅, above the octave F₄-F₅ for the once-transposed Ionian mode. The alto uses the plagal form of the same mode, or the octave C₄-C₅, expanding the range downward to G₃ but deleting the top note C₅. The final cadence is at the top of the soprano's range and in the middle of the alto's.

Second setting of the Magnificat fragment. The Soprano part (treble clef) and Alto part (treble clef) are shown. The Soprano part starts with a whole note G₄ (F₄ with a sharp) and ends with a whole note G₅. The Alto part starts with a whole note G₃ and ends with a whole note G₄. The lyrics are: Fe - cit po - ten - ti - am in bra - chi - o.

Continuation of the second setting. The Soprano part (treble clef) and Alto part (treble clef) are shown. The Soprano part starts with a whole note G₄ (F₄ with a sharp) and ends with a whole note G₅. The Alto part starts with a whole note G₃ and ends with a whole note G₄. The lyrics are: - i, men - te cor - dis su - i, men - te cor - dis su - i. The final cadence is at the top of the soprano's range and in the middle of the alto's.

Here is an example in three voices: Heinrich Isaac, Latin motet “Quis dabit capiti meo aquam?,” part 2 “Laurus impetu fulminis.”

The upper voice holds to the Aeolian octave A3-A4, with an extension upward to B4, sounded just once as marked. The middle voice ranges from E3 to E4, with one-note extensions in both directions, D3 and F4. The bass is restricted to the perfect Aeolian ambitus, A2-A3. The upper voice closes to A4 twice, the *cadenza* being with the middle voice in both cases. Two cadences not marked in the score are in the middle voice (to A3) and bass, second system, and to upper (D4) and middle voice at the end of the same system. See the next page for a reading of lines and intervals.

Secunda pars. **B4 = highest pitch** → **cadence to A4 #**

Lau-rus im-pe-tu ful-mi-nis

Tenor Laurus tacet.

Et re-qui-e-sca-mus in pa-ce,

bris mu-sa rum cho-ris, nym-pha-nym-pha-rum cho-ris,

et re-qui-e-sca-mus in pa-ce,

35 cadence to A4 #

- rum cho-ris, cho-ris. ris. Lau-rus ia-cet im-pe-tu ful-mi-nis.

et re-qui-e-sca-mus in pa-ce.

The Aeolian is a “flexible” mode that can incline toward the Phrygian or Dorian, the latter being the case here, as can be seen in the second system and beginning of the third. A focal tone E₄ is not implausible (but do remember that I am only showing beginning and end; 20 internal bars are missing), the cadence to A₄ in bars 6-7 then being “middleground,” and the F₄ of the second system and D₄ beginning the third being “neighbor notes.” This sort of analysis is always fraught, the work of serious practitioners of linear analysis of modal music notwithstanding, but that the ambitus in the upper voice is well-defined, A₃-A₄, that the cadence is at the upper limit of that ambitus, and that the figure in the final cadence is ascending—these are unmistakable.

Secunda pars. **B4 = highest pitch** **cadence to A4 #**

Lau - rus im - pe - tu ful - - - - - mi - nis

Tenor Laurus tacet. Lau - rus, lau - rus im - pe - tu ful - mi - nis

Et re - qui - e - sca - mus in pa - ce,

bris mu - sa rum cho - - - ris, nym - pha -

nym - - - - - **cadence to A3** - pha - rum cho -

et re - qui - e - sca - mus in pa - ce,

cadence to A4

"^5 ^#7 ^8"

to D4 - rum cho - - - ris, cho - ris.

ris. Lau - rus ia - cet im - pe - tu ful - mi - nis.

et re - qui - e - sca - mus in pa - - ce.

III

In the often quoted *Docta sanctorum patrum* (*Teachings of the Holy Fathers*; 1324), Pope John XXII famously condemned the contemporary music of the *ars nova*. Although he was particularly irritated by hockets, motets, and the introduction of secular texts, Pope John also made it clear that he specifically included discants among the innovations he deplored: “Some . . . rob [their melodies] of their virility with discant, [among the] abuses [that] have brought into disrepute the basic melodies of the Antiphonal and Gradual. . . . The great number of notes in their compositions conceals from us the plainchant melody. . . . These musicians . . . , instead of promoting devotion, prevent it by creating a sensuous and indecent atmosphere.”

Quite apart from the insinuations along gender lines, the opposition of discant and tenor targeted by Pope John remains an issue throughout the subsequent centuries, indeed until the tenor is finally supplanted by the bass as the basso continuo in the early 1600's. In cadences, the discant is increasingly given one of the two structural voices. A simple example of the interaction of uppermost voice and tenor is from Pierre Attaignant's collection *Neuf basses dances, deux branles, vingt et cinq Pavannes, avec quinze Gaillardes* (1530). The tune “La rote de rode” is in the tenor in the first strain, the discant (superius) has an unmelodic accompanying line, and the cadence is between the tenor and the bass. In the second strain, however, the tune is repeated in the superius, the tenor has the unmelodic line, and the cadence is between the superius and tenor.

Pavanne 25 “La rote de rode”

Despite the increasing variety in voice placement for cadences, it is remarkable how long the tenor retains its status not only in texted music but also in ensemble instrumental music. Even in Praetorius's arrangements for *Terpsichore*, for example, the great majority of cadences are assigned to cantus and tenor, the especially relevant point for my purpose, of course, being not that the tenor keeps a cadential voice but that the cantus/discant/superius is assumed to have the other. According to the authors of the *Oxford Music Online* article on mode, from the early sixteenth century on, "most writers continued to mention the tenor as the principal modal voice, [but] the soprano and tenor pair in fact functioned together in this role. Principal cadences in the four-part distribution were mostly formed by the tenor and soprano, with the bass and alto providing harmonic support and filling, respectively."^{*}

Some additional observations: In seventeenth-century compositions for two equal voices and bass (continuo), the *cadenza* will be in those two equal voices. In pieces for five or more voices, the cantus is slightly more likely to take on the role of a true descant in cadences, including the final one, by sounding the fifth degree and leaving the cadence figure to one of the treble- or alto-level interior voices with the tenor. Finally, I should note that the cadence is sometimes diverted to $\wedge 2$ - $\wedge 3$ in the voice containing the upper leading tone instead of realizing the expected $\wedge 2$ - $\wedge 1$, and that this alteration is almost as likely in the uppermost voice as in an interior voice.

In no. XXXI from Hassler's *Lustgarten* (1601), the two cantus voices are equal: the arrows show that cantus 1 begins with the melody but that in repetition of the first long phrase cantus 2 takes it over. In the cadence for the first section, cantus 2 has the descant B \flat ($\wedge 5$ in Mixolydian on E). Also note that the tenor duplicates the cadential $\wedge 2$, then moves to $\wedge 3$ to close.

XXXI.

Gar lang thet ich.....

gar lang thet ich..... nach

nun merkt mich e - ben.

E: $\wedge 2$ $\wedge 1$

$\wedge 7$ $\wedge 8$

$\wedge 2$ $\wedge 3$

^{*} *Oxford Music Online*, article "Mode," III.I.ii.a. "The modal voices."

In the final cadence for no. XXXI, the same elements are present but now cantus 1 has the descant and the *cadenza perfetta* is in cantus 2 and the alto.



IV

The content of Part 2 of this new survey is spread across three files. The present file (2a) has 73 compositions presented in three sections. In Section 1 are several compositions, vocal and instrumental, listed but not discussed in my [Table of Compositions with Rising Lines](#) (2014). In Section 2 are additional keyboard compositions from English and closely related Dutch sources, found through searches from January to March 2019. In Section 3 are vocal compositions, both sacred and secular, found through the same searches. The file Part 2b consists of another 70+ vocal compositions, both bicinia and tricinia, found very recently (April to May 2019). The file Part 2c has about 110 instrumental ensemble compositions found in the January to March 2019 searches. Each of the three files covers more or less the same chronological ground, with the largest concentration of compositions from about 1540 to 1620; the earliest piece is a motet by Dunstable (or perhaps a polyphonic Lied by Wolkenstein), the latest are the dance collections of Farina and Marini published in 1627. Finally, Part 2d is an alphabetical index to all compositions in Parts 2a-2c.

§ 1: Titles from my Rising Lines Table

John Dunstable (lived c. 1390 – 24 December 1453), “Veni Sancte Spiritus,” second setting

Beginning and end of the final section of the motet are below, in score with modern clefs (made with MuseScore 3.0) but without text. (The source score is from the *DTÖ*, vols. 14-15.) I have included it here because it is in the Rising Lines Table ([link](#)), but it has to be considered an anomaly—or, at least, as untypical of the repertoires I examine here and have done elsewhere. The chant is in the tenor, its mode being Mixolydian, but the ending of the chant is unusual: Mixolydian $\wedge 4\text{-}\wedge 5\text{-}\wedge 1$. The *cadenza perfetta* occurs with the $\wedge 4$: see the 6-8 annotation in the score. The cantus uses C5 and D5 as its upper limit throughout the section; the E5 in the fourth bar from the end is what I call “one note too far” (one earlier E5 is expressively prominent but unstable). The point here is that the cantus positions itself in the uppermost part of the range in the final bars, with a figure that ascends.

The image displays a musical score for a motet by John Dunstable. It is presented in two systems. The first system consists of two staves: a treble staff (cantus) and a bass staff (tenor). The cantus staff begins with a long note, followed by a series of eighth and sixteenth notes. The tenor staff is mostly empty, with a few notes appearing later. The second system also has two staves. The cantus staff continues with a series of notes, including a prominent E5. The tenor staff has a few notes, including a cadenza perfecta marked with a 6-8 annotation. The score is in 3/2 time and features a cantus part (treble clef) and a tenor part (bass clef). The cantus part includes a 'cadenza perfetta' marked with a 6-8 annotation. The tenor part includes a 'cadenza perfetta' marked with a 6-8 annotation. The score is divided into two systems, with the second system showing the final bars of the motet.

Oswald von Wolkenstein (c. 1377-1445), *Geistliche und Weltliche Lieder*

Oswald von Wolkenstein was a contemporary of Dunstable.* *Geistliche und Weltliche Lieder* is the 18th volume (Series IX.1) in the *Denkmäler der Tonkunst in Österreich* project and was edited by Oswald Koller and Josef Schatz (1902). I have reproduced all of no. 103 below. “Tenor” is expansive here, properly a bass as the range is from A2 to E4, the upper tone being sounded only once near the beginning, but the lower one involved in two cadences. Similarly in the discant, the range is wide and low, from D2 to G4, more like a tenor. Both voices concentrate their motions within the Dorian ambitus, however. In a pattern we will see repeated often in later compositions, most of the attention in the upper limit of the discant part is on the final, D4, and the first note above it, E4; only at one expressive moment near the end does the range punch outward a bit to F4 and even G4 (see the annotation in the final system).

103. Mich tröst ain adeleiche maid.

The score consists of two staves: Discantus (upper) and Tenor (lower). The music is in 12/8 time with a key signature of one sharp (F#). The lyrics are in German. The score includes several cadence markings: "cadence to" (twice), "cadence to A", "cadence to C", "cadence to E", "cadence to D", "cadence to A", "cadence to E", and "cadence to D". The Tenor staff has a range from A2 to E4. The Discantus staff has a range from D2 to G4. The score is divided into systems, with measures 1-10, 11-20, 21-30, and 31-35. The lyrics are: "Mich tröst ain adeleiche maid. keusch-lich er ist wol so maid, prait, die ist für-war durch das si ver-deckt, er - klar an ta-dels mail. schreckt all sträff-lich gail mit wir-dik - - lei-chem hail. Si hat denpreis in mei-nem her-zen e-wik-leich für al-le die ich ie ge-sach. Ir wan-del, weis ist wol so reich das sie went un-ge mach süess-lich an we-lich ach."

* This was not in fact an entry in the Rising Lines Table. I have placed it here because the two composers lived much earlier than all others represented in the Part 2 essays.

Giovanni de Palestrina, Hymn "In Dominicis Quadragesimae," fourth section (1589; source score, no. 8 in *Opera omnia Ioannis Petraloysii Praenestini, Tomus VIII*)

The chant is in the tenor. I have marked cadences with diagonal lines. In the final part the opening imitation is in circled notes, defining the Aeolian mode in which the section ends. The ascent to the cadence in the cantus is striking.

Altus. *Tu no-bis do-na, do-na fon-tem lacry-ma-rum,*

Tenor. *Tu no-bis do-na, do-na fon-tem*

Bassus. *Tu no-bis do-na, do-na fon-tem lacry-ma-rum,*

rum, fontem lacry-ma-rum,

lacry-ma-rum, fon-tem lacry-ma-rum,

a,

a, vi-ti-a

vi-ti-a car-

vi-ti-a car-nis mil-li-a re-tun-de,

car-nis mil-li-a re-tun-de fra-me-a,

nis mil-li-a re-tunde, re-tun-de fra-me-

fra-me-a tu-a, fra-me-a tu-a, fra-me-a tu-a,

a tu-a, fra-me-a tu-a

Elizabethan-era keyboard music

William Byrd, "Wolseys Wilde"

(included in my Rising Lines Table). From the *Fitzwilliam Virginal Book*, no. 157, volume 2, pages 184-185. A theme and 1 variation; the theme is in three short phrases, each of which gets an internal variant; the variation works the same way. The tune "Wolsey's wild" is thus heard four times, once as a theme and three times in variation.

Here is Byrd's setting of the theme, without the variants:

The statements of phrase 3 in variation are of interest here. Whereas the lower, accented note of each third clearly has priority in the original phrase, in the variations, attention—by duration and then by direction—as clearly goes to the upper note of each third. The result is a cadence gesture that ascends to C5.

Giles Farnaby, "Woody Cock"

(from Rising Lines Table, where it is tagged with "from my notes for the JMT article"). This is in the *Fitzwilliam Virginal Book*, no. 141, volume 2, pages 138-145. Theme and five variations in Farnaby's distinctive virtuoso manner. Here is the theme extracted from his setting:



And here is the internal variation, where Farnaby plays out nicely both the ascent to the final chord and the registral drop in the final bar.



The variations make much out of the registral play, often obscuring the simple contours of rising and falling. The ending of the first variation is clear—see below—but the second variation plunges down into an unusually low register well before the cadence. The third and fourth variations place the figuration in the left hand and a simple version of the tune above. The final variation, on the other hand, ends with a profuse welter of figuration.



Note: "Woody Cock" was a well-known tune that was included in the first edition of John Playford's *English Dancing Master* (1651). See my essay on Playford: [link](#).

Giles Farnaby, Coranto

(from Rising Lines Table, where it is tagged with “from my notes for the JMT article”). This is in the *Fitzwilliam Virginal Book*, no. 224, volume 2, page 310, where it is assigned to “anonymous”; thus my attribution to Farnaby might be an error.



The status of F5 (or Δ_3 if we are thinking in “D minor” terms) shifts over the course of the tune and this setting. In bars 4 and 6, it is a “note too far” but in bar 8 its position is firmer and then it appears again in the same voicing to begin the final phrase — circled in the score. Given the sequential march down from this F5, we can certainly hear it as a focal tone, and if so then the final cadence is a wedge: see the first example below. The only problem with this is the need

to imagine a Δ_2 over the final dominant, unconvincing in a music not yet driven by a simple I-V-I axis. I would prefer to hear the phrase in terms of an interval frame A4-F5, from the lower member of which the line rises to the “mid-position” D5, as in the second example.



Anonymous, “Martin sayd to his man”

(from Rising Lines Table, where it is tagged with “from my notes for the JMT article”). Pages 275-276.

The repeated root-position G major triads in strong metric positions establish G₄, then B₄, as a clear focal tone, and there is an obvious descent from the latter tone in the cadence. The oddity, though, is that this firm cadence is not the final one: an ascent from B₃ to G₄ constitutes the fourth short phrase. The result is what I suppose I should call a displaced wedge, where one element *precedes* the other. I won't put too much stock in this term, however, because I have only rarely seen this kind of displacement elsewhere, though a short “postlude” phrase is common enough in popular melodies from this time well into the eighteenth century.



Details of the melody's motions:



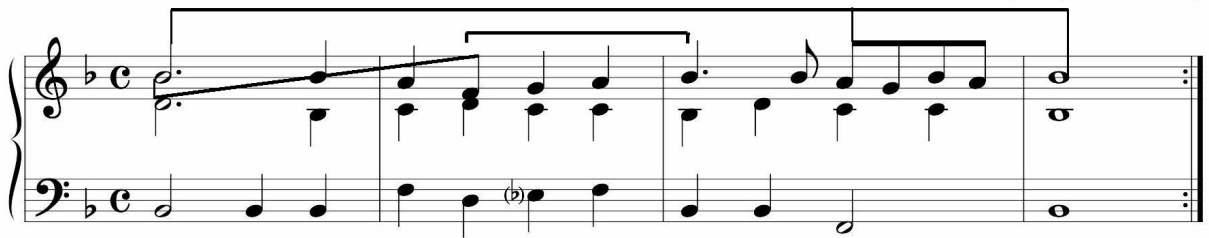
§ 2: Titles Recently Found (January-March 2019): (I) Keyboard music

10 Pieces for the Virginals or Organ (1520). From a manuscript book kept in the British Museum (comment on the IMSLP page for this score). Modern notation by Pierre Gouin.

With its close attention to the upper tetrachord and repeated figures, this resembles the Welsh song "Ar hyd y nos" (English "All Through the Night"). I have written about the latter in [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016), in connection with a set of variations for harp by Sophia Dussek.

8. THE CROCKE

Anonymous
(Early XVIth cent.)



Not a hornpipe by later definitions, this is, by virtue of its frequent (though not entirely consistent) bass repetitions and variations, close to a ground bass variation set in the manner of the Romanesca, passamezzo, et al. I show the beginning, the firmly descending figure and cadence of the penultimate variation and the equally strong ascending final cadence.

2. A HORNEPYE

Manuscript Book (ca 1520)
British Museum, R. App. 58

Hugh Aston
(Ca 1485 - 1558)
Éd. P. Gouin

The musical score for '2. A HORNEPYE' is written for a single system in B-flat major, 3/4 time. It consists of three systems of music. The first system (measures 1-5) shows a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of half notes. The second system (measures 6-11) continues the melody and accompaniment. The third system (measures 12-16) concludes the piece with a final cadence. The score is marked with measure numbers 6, 12, and 18 at the beginning of their respective systems.

The image displays a musical score for piano, spanning measures 137 to 150. The score is written in a single system with four staves, each containing a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings. The score is divided into four systems, each starting with a measure number (137, 141, 145, 150) and ending with a right-pointing arrow. The final measure (150) concludes with a double bar line and a repeat sign.

Here again, beginning and ending. A very compact ground bass piece where the bass consists of nothing more than tonic/dominant alternations. The theme is in six bars, as shown, and there are three variations. The final is also shown, with its repeated cadence in the fourth octave (to G4) and the dramatic final cadence an octave higher (to G5).

3. MY LADY CAREYS DOMPE

Manuscript Book (ca 1520)
British Museum, R. App. 58

Anonymous
(Early XVIth cent.)

The musical score for "My Lady Careys Dompe" is presented in three systems. The first system (measures 1-6) shows the initial theme in G major, featuring a ground bass of alternating tonic (G) and dominant (D) notes. The second system (measures 7-18) continues the theme with variations in the melody. The third system (measures 19-24) includes a repeat sign and a final cadence. The score is written for a single melodic line (treble clef) and a basso continuo (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values, including minims, crotchets, and quavers, as well as accidentals and repeat signs.

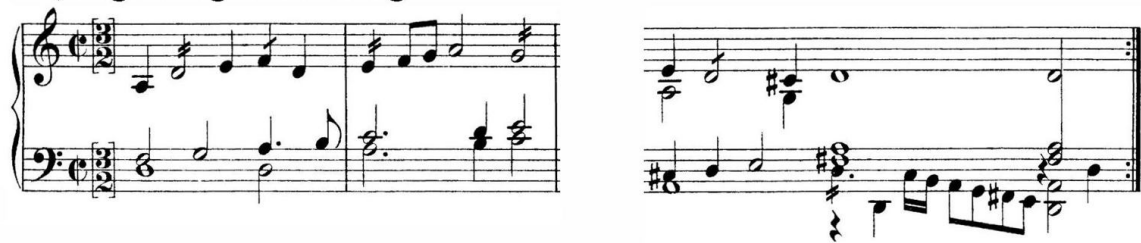
Additional pieces from the *Fitzwilliam Virginal Book* (c. 1610-1625; music composed from c. 1560-1612)

Anonymous, Galiarda (XXI, p.77)

This is in the typical late-sixteenth century design: three strains, each of which is immediately followed by a variation. The beginning and ending of the first strain is shown below, the entirety of the second with the ending of its variation on the following page, and on the page after that the entirety of the third strain—minus the final tonic elaboration—along with the ending of the variation.

Both second and third strains position their final cadences in the upper octave (that is, to D5). In the third strain, an expressive F5 reached just before the cadence proper is a good example of the “one note too far” device (recall the first strain of the coranto attributed to Farnaby).

Section 1, beginning and ending



Section 1 variation, beginning and ending



2.

Two systems of musical notation. The first system contains measures 1 through 5, and the second system contains measures 6 through 8. The music is written for piano in a key with one sharp (F#) and a 3/8 time signature. It features a mix of chords and moving lines in both the treble and bass staves.

Section 2 variation, ending

A short musical phrase consisting of two measures. The first measure has a treble staff with a series of eighth notes and a bass staff with a single note. The second measure continues the treble staff with eighth notes and the bass staff with a chord.

A musical system with two staves. The treble staff begins with a whole rest followed by a half note, then continues with eighth notes. The bass staff features a continuous eighth-note pattern throughout the system.

A musical system with two staves. The treble staff contains a melodic line with a slur and a sharp sign above it. The bass staff has a complex pattern of eighth notes and rests, with a sharp sign above a specific note.

A musical system with two staves. The treble staff features a series of chords. The bass staff has a melodic line with a slur and a sharp sign above it, ending with a double bar line.

3.

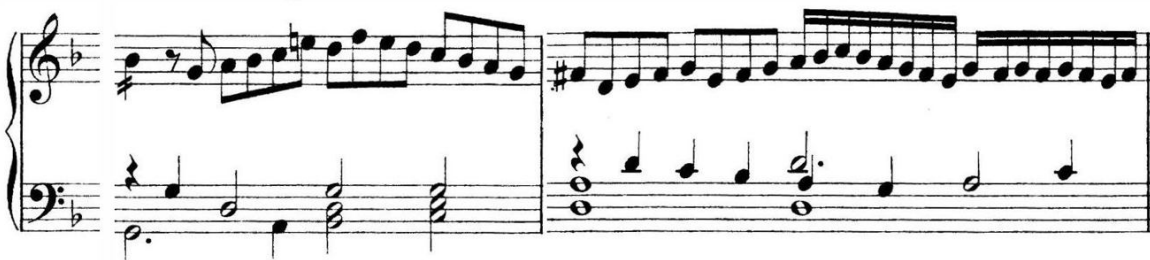
This musical score consists of two systems of piano accompaniment. The first system contains measures 1 through 3, and the second system contains measures 4 through 7. The music is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked with a quarter note. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Arrows point to specific notes in measures 5 and 6 of the second system.

Section 3 variation, ending

This musical score is for the ending of Section 3 variation, consisting of measures 1 through 4. It is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked with a quarter note. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Arrows point to specific notes in measures 2 and 3.

William Byrd, Passamezzo Pavana (LVI, p. 203)

The pavane-galliard pair built on the passamezzo ground was favored for large-scale compositions by English keyboard composers. The design is a single strain of 16 units (each equal to a 4/2 bar): see excerpts below. This theme is followed by five variations, the last of which is shown (beginning and ending) on the next page. The cadence in the upper register (to G5) coincides with the 16th unit, after which the ubiquitous post-cadence flourish carries the music quickly downward.

Section 1, beginning**Units 8-9****Section 1, ending (units 13-16)**

Section 6 (variation 5), beginning

6.

Musical score for Section 6 (variation 5), beginning. The score is in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system has two staves: the treble staff begins with a repeat sign and a first ending bracket, and the bass staff has a whole note chord. The second system has two staves: the treble staff has a continuous eighth-note melody, and the bass staff has a steady eighth-note accompaniment. The third system has two staves: the treble staff continues the eighth-note melody, and the bass staff has a whole note chord.

Section 6 (variation 5), ending (units 13-16 + final chord)

Musical score for Section 6 (variation 5), ending (units 13-16 + final chord). The score is in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system has two staves: the treble staff has a continuous eighth-note melody, and the bass staff has a steady eighth-note accompaniment. The second system has two staves: the treble staff has a continuous eighth-note melody with several accidentals (sharps) marked above the notes, and the bass staff has a steady eighth-note accompaniment. The third system has two staves: the treble staff has a continuous eighth-note melody, and the bass staff has a steady eighth-note accompaniment. The final measure of the third system shows a final chord in G major.

WILLIAM BYRD.

William Byrd, Galiardas Passamezzo (LVII, p. 209)

The entire single-strain theme is shown below. As is common (though by no means universal), the galliard theme is itself a triple-meter variation of the pavane theme, with the $4/2$ units reduced to $3/2$. Seven variations follow, of which the second (section 3) is of interest here for its strongly positioned ascending cadential figure.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/2. The first system shows the initial theme. The second system includes a variation with a sharp sign (#) above a note and a cadential figure marked with (b) (q) (b). The third system continues the theme. The fourth system concludes the piece with a double bar line and repeat dots.

3.

(#) (#) (#)(b)(#)

(b)

(#)

Peter Philips, Galiarda (LXXV, p. 296)

This is the galliard paired with Philips's Pavana Pagget (LXXIV, p. 291). Section 2 (of 3) is given first below, followed by the ending of its variation. In the original, the *cadenza* is in the alto and tenor, with the uppermost voice closing on \wedge_3 , a not-uncommon descant close in vocal music for five and more parts. We will also see in John Bull's "Walsingham" variations a few pages later on. In the variation, the alto is gone in favor of the stream of eight-note figuration, and the *cadenza* now is between the uppermost voice and tenor.

The musical score is written for a single instrument, likely a lute or keyboard, in G minor (three flats) and 3/4 time. It consists of three systems of music. The first system is marked with a '2' and a repeat sign. The second system continues the piece. The third system features a variation with a stream of eighth notes in the treble and a cadenza in the bass. The score ends with a double bar line and repeat dots.

Jehan Ostermayer, Galiarda (CCLX, vol. 2, p. 405)

The entire piece is shown here—a three-strain galliard without internal variations. The cadential design is very close to Philips's in the galliard on the previous page—that is, a *cadenza* between alto and tenor with a soprano closing on \wedge_3 (circled) is converted into a soprano and tenor cadenza (boxed), here by invertible counterpoint (flipping the alto and soprano parts). Arrows show that the highest pitch in the piece is A5. The long arrow indicates the extended line from B4 that gives expressive attention to the last A5.

JEHAN OYSTERMAYRE.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The score includes several annotations: an arrow pointing to a note in the first system, a circled cadential passage in the second system, a circled passage in the third system, a circled passage in the fourth system, and a boxed passage in the fifth system. The score concludes with a double bar line and the name 'JEHAN OYSTERMAYRE.' repeated at the bottom right.

“Walsingham”

John Bull, [Variations] (I, *Fitzwilliam*, vol. 1, p. 1)

The tune “Walsingham” was given striking treatment in large variation sets by both Bull and Byrd. The short and repetitious melody—see below—lends itself to multiple variations, as if an upper-voice equivalent to the ground bass.



The interval frame inverts the third to a sixth (as a transformation this is called “INV” in my 2009 article). In bars 3-4, it’s not hard to imagine INV and E4 a second time. Simple as the tune is, it plays with the opening third, in that the lower voice is on the main beat of the bar. A descent in bars 5-6, then, brings C5 down prematurely through B4 to A4, and bars 7-8 are set off from the rest by this linear pattern as much as they are by the abrupt change of mode.



Working this out as a linear analysis, I show the thirds as unfoldings, with a line from ^5 finding its way down to the assumed C#5 at the end,* or alternatively heard as a complete descending fifth-line, if one is willing to cut across the voice leading, in which event the lower voice supposes G# in bar 7.



* Several of the variations realize this imagined/assumed C#5 on the main beat of the final bar, rather than coming down to A4.

Here is Bull's setting of the theme:

1.

This variation is the only one in the set that takes the hint, so to speak, in the rising motive and sends the cadence up to A5. Several other variations realize the imagined/assumed C#5 on the main beat of the final bar, rather than coming down to A4. The status of ^6 (F#5) is unclear, and I have not marked the note, but it could easily have been included. As my notation has it, the line is what I have called a “primitive *Urlinie*,” or ^5-^7-^8.

4.

William Byrd, [Variations] (I, *Fitzwilliam*, vol. 1, p. 267)

Byrd's version of the theme breaks the tune out into short-phrase units in different registers and realizes $\wedge\#_3$ (here B-natural₄) on an accented beat in the final bar.



Sections 19 and 22 (which closes the set) both have upper-register cadences. In 19, Byrd expands the rising third-line to a fifth and fills the entire variation with it, bars 4-5 being especially dense with imitation. At the asterisks (*) he takes the line back down again. Up, then down, is the shape of the cadence figure, as well, the result being particular attention to an expressive A5.

William Cranford, [Variations for Four Viols]

Cranford's variations place the tune in one part and surround it with imitation and ornament in the others. The setting of the theme offers in its cadence a "textbook" version of the traditional functions of the four voices: the *cadenza* in the first treble viol and tenor, the second treble viol offering a descant, and the bass supporting.

tune

descant

tenor (cadence)

bass

The fourth variation (counting the theme setting as the first) places the theme in the bass. Here the cadence (circled) is in the upper register, to be sure, but the approach is more vigorously from above than in Byrd's variations quoted earlier, and even if I am reluctant to declare everything above G5 to be one-note-too-far, that is undoubtedly the best reading: A5 is the principal additional tone (see treble viol 2, bars 29-30), from which pushing expressively outward to C6 at this specific formal moment is by no means strange.



Variation 6 (out of 8 total) places the melody in the tenor. The first treble viol adopts the chromatic descant figure at the end—see the asterisk (*)—then moves back up to close with a cadence on G5.

The image shows a musical score for Variation 6. It consists of four systems of staves. The first system has two staves, the second system has two staves, the third system has two staves, and the fourth system has two staves. A circled cadence is visible in the fourth system, first staff, around measure 45. The notation includes various musical symbols such as notes, rests, and accidentals. An asterisk (*) is placed above the first staff of the fourth system, indicating a chromatic descant figure.

Anonymous, from Mathew Holmes Lute Book, [Variations]

The Lute Society's [page](#) on the Holmes lute books refers to “some remarkable anonymous works,” a description that fits this set of “Walsingham” variations very well (though it is actually in a different manuscript source in Holmes’s hand, not the four lute books). The music is quite striking, sounding more like a late 17th- or early 18th-century Baroque composition than one from a century earlier.

Below find the first four bars of the theme (as the first variation), followed by all of variation 6 (out of seven total). The melody notes are circled in variation 6, horizontal lines showing where the melody note or notes are missing, the striking moment being the end, where the anonymous lutenist abandons tune, harmony, and even the mode change to generate a direct and complete ascending *Urlinie* from $\wedge 5$ to $\wedge 8$.

Mathew Holmes lute books (MS Dd. 5.20 fol. 19)

Lyra Viol

The musical notation is presented in three systems. The first system contains the first four bars of the theme, written in bass clef with a key signature of one flat and a 3/4 time signature. The second system shows variation 6, with melody notes circled and horizontal lines indicating missing notes. The third system shows the continuation of variation 6, ending with a direct ascending *Urlinie* from $\wedge 5$ to $\wedge 8$.

José R. Sáez Jordán

Jan Pieterszoon Sweelinck [attributed], Choral variations “Herr Christ der einig Gottes Sohn,” p. 41

Sweelinck is included here because he was a famous contemporary of the English composers but more so because he had close connections with them and apparently influenced them. Below, the final chorale phrase is in the bass, in the variation it is diminished (“broken” in common terminology of the era) in the uppermost voice but suddenly drops to the tenor while the upper voice shifts dramatically upward to close on F5.



Jan Pieterszoon Sweelinck, Choral variations “Puer nobis nascitur,” p. 73.

An old tune that holds tightly to the upper tetrachord.



A most dramatic opening wedge in the cadence.



Here is all of the final variation. The point of interest is the attention given to \wedge_3 , circled in bar 49 against the final note of the melody, C4, after which is a post-cadential flourish with a scalar elaboration of \wedge_3 at the very end. What this suggests is that \wedge_3 is a common descant tone. (As indeed it was, as much in multi-voice vocal as instrumental music.)

The image shows the second system of a musical score for '4e VARIATIE'. It consists of four staves, two treble and two bass. The score is divided into measures, with measure numbers 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, and 51 visible. In measure 49, a note in the treble staff is circled. The score includes various musical notations such as notes, rests, and accidentals. The final measure (51) shows a post-cadential flourish with a scalar elaboration of \wedge_3 .

Puer nobis nascitur, other

The tune that Sweelinck sets is not the familiar “Unto us is born a Son.” Here is the beginning of *that* tune in Michael Praetorius’s setting. It is of interest because of the emphatic rising gesture in its second phrase. (The melody ends, however, with an equally emphatic descent to F₄—not shown.) Note the curiosity for a four-part composition of a stepwise descent in the bass, making the *cadenza* between that voice and the discant.

Diskant. *Pu - er no - bis na - sci - tur, re - ctor An - ge lo - rum,*
Uns ist gborn ein Kin - de - lein! von einr Jung - frau rei - ne!

Alt. *Pu - er no - bis na - sci - tur, re - ctor An - ge lo - rum,*
Uns ist gborn ein Kin - de - lein! von einr Jung - frau rei - ne!

Tenor. *Pu - er no - bis na - sci - tur, re - ctor An - ge lo - rum,*
Uns ist gborn ein Kin - de - lein! von einr Jung - frau rei - ne!

Baß. *Pu - er no - bis na - sci - tur, re - ctor An - ge lo - rum,*
Uns ist gborn ein Kin - de - lein! von einr Jung - frau rei - ne!

Among Pierre Dandrieu’s *Noëls* is a charming set of variations on “Puer nobis nascitur” in the form of familiar genres: the initial setting close to a menuet, the imitative duo that follows, its trio (see the next page), and a musette with its double (variation). First sections of each are shown below.

Récit

17 *Duo*

22

49 *Trio*

Musical score for the Trio section, measures 49-58. The music is in 3/4 time and B-flat major. The right hand features a melody with grace notes and slurs, while the left hand provides a harmonic accompaniment with sustained notes and grace notes.

69 *Muzette*

Musical score for the Muzette section, measures 69-78. The music is in 3/4 time and B-flat major. The right hand has a melody with grace notes, and the left hand features a continuous eighth-note accompaniment. A *Pédale* (pedal) instruction is present at the bottom of the first staff.

88 *Double*

Musical score for the Double section, measures 88-93. The music is in 3/4 time and B-flat major. The right hand has a melody with grace notes, and the left hand features a continuous eighth-note accompaniment.

94

Musical score for measures 94-96. The music is in 3/4 time and B-flat major. The right hand has a melody with grace notes, and the left hand features a continuous eighth-note accompaniment.

In a move similar to the one we saw in the variations on “Herr Christ der einig Gottes Sohn,” the melody is suddenly shifted out of its register in the cadence but also thrown off the beat, to be replaced by ^#7.

3e VARIATIE
a 4 voc. coral in cantu colloratus

chorale, final phrase

Jan Pieterszoon Sweelinck, Fantasia (G-Dorian), p. 109

Here again the opening and ending are given. Although called “fantasia,” and therefore in the genre of densely imitative pieces that typically have several sections with different subjects, this one keeps the same throughout. In bars 118-124, the subject is augmented (whole notes in the alto/tenor). The structural cadence falls in 123-124, the 6-8 *cadenza* being between this tenor and the right-hand triplets. A post-cadential flourish follows.



Jan Pieterszoon Sweelinck [attributed], Passamezzo, p. 207

The notes of the major-mode (Mixolydian) passamezzo bass are given below each system. In the fifth variation, the motivic gesture—circled—is firmly rising and seeking a cadence at its end. It is also a compound subject (made up of two voices, not one). A final statement of this figure brings the variation to a close on G5.

5e VARIATIE

130

G C

140

(C) G

(G) or A D

150

G C

(C) G C* D*

(D) G

160

Jan Pieterszoon Sweelinck, Toccata (Dorian), p. 229

A study in melodic inversion, this toccata opens with a subject and its answer—see the thickened lines—followed immediately by its inversion in stretto (bars 8 ff.).



At the end, we hear only the inverted subject, combined with a “colored” version of itself—see (1). The pair is inverted at (2), then inverted again at (3), this last being broken off for the final cadence (circled). The ascent in this cadence is dramatic enough in its sudden break from the pattern but is made even more so in its two-octave scale.



Jan Pieterszoon Sweelinck, Toccata (G-Dorian), p. 231

Another compound subject.



The ending shows the creative, probably improvising, musician confusing (overlapping?) the structural cadence and post-cadential flourish. The sudden, sharp change of texture at bar 59 is characteristic of the post-cadential flourish, as are some of the subsequent events (see annotations). The cadence in bar 59, however, is to the dominant (D in once-transposed Dorian), and an emphatic cadence to G5 (circled) only comes close to the end.

This image shows the ending section of the Toccata (G-Dorian) by Jan Pieterszoon Sweelinck, spanning from bar 59 to bar 70. The music is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is common time (C). The section is divided into four systems. The first system (bars 59-60) is labeled "cadence to D4" and shows a sharp change in texture. The second system (bars 61-62) is labeled "coda I"?. The third system (bars 63-64) is labeled "coda iv"?. The fourth system (bars 65-66) shows a cadence to G5, which is circled. The final system (bars 67-68) shows the end of the piece. The notation includes various rhythmic values, accidentals, and dynamic markings.

Compositions by Frescobaldi

Capriccio del Soggetto scritto sopra l'Aria di Ruggiero

Theme (Prima Parte, below) and five variations, one of which carries the upper voice to a cadence on G5. (The melody is in the left hand tenor voice at that point.)

Capriccio del Soggetto scritto sopra l'Aria di Ruggiero

Prima Parte

Quarta Parte

Canzon sesta detta La Pesenti

The opening imitation:

CANZON SESTA detta La Pesenti

The opening of the second section, with a triple-meter variant of the subject.

The end of the triple-meter section. The canzona is in the sectional design common for imitative pieces of the era, especially those titled canzona or toccata: each consists of multiple points of imitation plus a final flourish, with or without the subject(s). The latter is the case here, the point of interest being the dramatic rise to F#5.



The end of the third and final section. The sixteenth notes belong to the subject (see right hand, bars 1-2), but the imitation is dropped by bar 4 and the sixteenths continue in sequence until a sweeping open wedge carries the upper voice to F#5 again for the structural cadence.



Heinrich Isaac, continued

Number 44 is untexted. I show the beginning and the final two systems (from bar 41). The uppermost (altus) voice holds closely to the once-transposed Dorian ambitus and the large-scale design is the same as in “Mein Mütterlein”: $\wedge 8 - \wedge \#7 - \wedge 8$, here as $G4 - F\#4 - G4$.

A4 = highest pitch **44.**

cadence to G4 **45** **50**

cadence to G4 **55** **cadence to G4**

Heinrich Isaac, continued

Latin songs, No. 1 "Quis dabit capiti meo aquam," second part (of two)

As with the preceding examples, I show the beginning and the end. Still another case of a high pitch (B4) arriving early and one note above the tonic A4. Final cadence from below, to A4.

Secunda pars. **B4 = highest pitch** → 5 **cadence to A4 #**

Lau - rus im - pe - tu ful - - - - - mi - nis

Tenor Laurus tacet. Lau - rus, lau - rus im - pe - tu ful - mi - nis

Et re - qui - e - sca - mus in pa - ce,

bris mu - sa rum cho - - - ris, nym - pha -

nym - - - - pha - rum cho - - -

et re - qui - e - sca - mus in pa - ce,

35 **cadence to A4 #**

- rum cho - - - ris, cho - ris.

ris. Lau - rus ia - cet im - pe - tu ful - mi - nis.

et re - qui - e - sca - mus in pa - ce.

Giammateo Asola, continued

Here are excerpts (beginning and ending) of the fourth and sixth stanzas of the same madrigal. For the fourth stanza, I have notated both segments, for the sixth stanza only the end. Observe that in both scores Asola has marked the end point for the second voice (*S*).

Quarta Stanza. Fuga di vn tempo, e mezzo. $\text{♩} = 6$

Vest'è che già mi fù di tem po in tem po i Sca-
la sicura Scala sicura di falie al cielo Questa mi fù splenden te è
colli e poggi ii Mecofalendo praggi e
colli e poggi falendo praggi e colli e poggi.

beginning

end

Sesta Stanza. Fuga di mezzo tempo. $\text{♩} = 8$

I gelò accesa del mio ardente lume Con diletti immor-
tal tra questi pog gi Incoronata di frondo fi ra-
mi

gi E tempo di fruir non fecchi ra-
mi non fecchi ra mi ra mi.

Giammateo Asola, continued

Another madrigal in once-transposed Dorian.
Canon at the fifth below.

Fuga di vn tempo, vna quinta più basso. re.

On era chi portafs' il nouo giorno Col maggior
lume in O riente accese Ne rino-
ua ua mai la luna il corno Ne l'altre stell'hauean lor corso pre-
n'a la terra il vario lido Fatt'intorno a la terra il vario lido
do il vario lido il vario lido il vario lido.

beginning

end

Giammateo Asola, continued

Fuga di vn tempo e mezzo, vna quinta più alto. 13

Corgi dolce Signor tutti i miei pa-
fi A più sicur e più chiaro camino
Col tuo fauor diui no Ch'i sensi di raggion fatti son catti
Tu vedi homai che la mia vita è tale Ch'v'cir d'vn tanto ma-
le Ch'v'cir d'vn tanto male Spera tua gran bontà somma infinita E
teco far nel ciel lieta falita nel ciel lieta fali ta.

Once-transposed Aeolian; canon at the fifth above. Note that the clef here is tenor, not alto. Although the first voice ends rising to D₄, the second voice will end with a descent: G₄-(E₄)-F₄-E₄-D₄.

This one is simpler. Mixolydian, canon at the unison and the second voice ends on G₄.

Fuga di meotempo, all'vnifono. 24

Erge sopra le sfere celesti que sta fiam-
ma E spargendo le sue fauille alte re Tutti beati infiamma E
col suo finto zelo Accend' il Re del cielo ii
E'n lui con noua for ma ii Lo spirito de gl'a-
manti fuoi trasfor ma Lo spirito de gl'amanti fuoi ii
trasfor ma Lo spirito de gl'amanti fuoi trasforma ii
Lo spirito de gl'amanti fuoi trasfor ma ii
trasforma.

Giammateo Asola, continued

Two additional examples. Both Mixolydian, canon at the fifth below, highest pitch is G4, which is also the final cadence note.

Fuga di vn tempo vna quinta più basso. 29

Tà cieca infelice! Che segui l'odio e fdegna
 Questa virtù ii ch'è d'ogni ben radi-
 ce I tuoi furor gli fdegna Cagion d'ogni tuo danno Quando mai fin hau-
 rano no Voirai sempre seguire Con tanto scorno tuo ii
 Con tanto scorno tuo le risse e l'ire le rif
 re ii e l'ire le risse e l'i re.

Fuga di mezzo tempo vna quinta più basso. 30

Vggi dhe fuggirò stolta Questa morte de l'alma
 Et attenta di Dio le voci ascolta Ch'a questa bel-
 la e d'alma Virtù sempre ti chia ma I suoi nemici e-
 glià ma E per noi qui disce so Si mostrò sempre d'alto a-
 more acceso ii Si mostrò sempre
 d'alto amor acce so Si mostrò sempre d'alto amor acceso d'alto amor acce-
 so acceso,

Hans Leo Hassler, *Lustgarten Neuer Teutscher Gesäng, Balletti, Galliarden und Intradan* (1601)

nII/12 “Ein Bräutlein wolt nicht gehn”

A decidedly bawdy polyphonic Lied about a wedding night. There are four verses, the first being no. 1 in the collection. The second verse is of interest here. The beginning is shown (a), two excerpts where the line rises (b) or imitates shrieking (c), and the ending with a remarkably clear ascending line (d).

(a) Der ander Theil. B4

XII. Als als der Bräu ti-gam

(b) E5

da schrie die Braut, da schrie die Braut:

da da

(c) E5

o Bas, schrie sie ohn Un-ter-lass,

(d)

der Bräu-ti-gam dacht: was ist das der Bräu-ti-gam dacht: was ist

das, was ist das, was ist das, was ist das, was ist das?

Hans Leo Hassler, continued

A texted galliard and a more complicated example than one might suppose from the consistent, simple homophonic texture. The Cantus part ranges from G4 to F5. An unfolding from C5 to E5 at the beginning, combined with continuation from the latter, sets up a plausible focal tone \wedge_3 , which is reinforced by the sequence moving from that note in bars 9 ff. and not stopping till the cadence on G4 in bar 18. The cadence in the first section, however, is a clear rising line \wedge_5 to \wedge_8 ; this figure is extended to form the two phrases ending the piece (bars 19 ff.). Forcing a harmonic-functional reading would generate a descending line E5-D5 (below my “?”)-C5 (bar 8). Most of these events are given “fa la la,” text that starts up without a preceding tonic (Ionian final) cadence, which would have separated verse and refrain in a well-defined way.

Gagliarda.

XX.

Tan-zen vnd sprin-gen, sin-gen vnd klin-gen, fa la la la fa la la

la la fa la. Lau-ten vnd Gei-gen solln auch nicht schwei-gen, zu mu-si-

cie-ren vnd ju-bi-lie-ren steht mir all mein sinn fa la la

la fa la la la fa la la fa la la fa la la. ** N N N N*

Orlande de Lassus, *bicinium* (1577)

I discussed these two-voice pieces on a Magnificat fragment in the introduction. Scores are provided here for reference.

The two could hardly be different in their endings. The Mixolydian setting below brings both its voices down by step in a determined way, the tenor through an entire octave!

Soprano

Tenor

Fe - cit po - ten - ti - am in

bra - chi - o su - dis -

per - sit su - per - bos, dis - per - sit su - per - bos, dis - per - sit su -

sit su - per - bos, dis - per - sit su - per - bos, dis - per - sit su -

per - bos men - te cor - dis su - i, men - te cor - dis su - i, men -

men - te cor - dis su - i, men - te cor - dis su - i, men - te cor - dis su - i, men -

te cor - dis su - i, men - te cor - dis su - i, men - te cor - dis su - i, men -

men - te cor - dis su - i, men - te cor - dis su - i, men - te cor - dis su - i, men -

Soprano

Alto

Fe - - - cit po - ten - ti -

Fe - - - cit po - ten - ti - am in bra - chi - o su - -

am in bra - chi - o su - o, in bra - chi - o su - o, in

- o, in bra - chi - o su - o, in bra - chi - o su -

cadence to A4

bra - chi - o su - - o, dis - per - sit su - per - bos men - te cor -

- - - - o, dis - per - sit su - per - bos men - te

- dis su - - - i, men - te cor - dis, men - te cor - dis su -

cor - dis su - - - - - i, men - te cor - dis

cadence to Bb4 **cadence to A4**

- i, men - te cor - dis su - - - - i, men - te cor - dis su - i, men -

su - i, men - te cor - dis su - i, men - te cor - dis

- te cor - dis su - i, men - te cor - dis su - i, men - te cor - dis su -

su - i, men - te cor - dis su - i, men - te cor - dis su - i.

cadence to F5

6 - 8

Salamone Rossi, madrigal “Cor mio” (in Madrigali a 5 voci, Libro I; 1600)

Rossi was a skilled violinist associated with the court of Mantua both before and after Monteverdi’s time there (1591-1613). The extent of Rossi’s reputation outside Mantua is unknown. We will encounter a large number of ascending cadence gestures in his instrumental ensemble music (to be discussed in Part 2c), but here are two vocal compositions in scores from the late nineteenth-century Naumbourg editions.

First, the opening and ending of an Italian madrigal.

CANTO.
Cor mi o, deh! non lan'

SOPRANO:
Cor mi - o deh! non langui -

1^{er} CONTRALTO.
Cor mi - o

2^o CONTRALTO.
Cor mi - o,

BARYTON.
(BASSE)
Cor mi - o, Deh!

tien, Chi vivo tien nel altrui pett' il co - re.

nell' al - trui pett' il co - re.

tien Chi vi - vo tien nell' al - trui pett' il co - re.

- e, chi vi - vo tien nell' altrui pett' il co - re, nell' altrui pett' il co - re.

al - trui pett' il co - re, nell' al - trui pett' il co - re.

Salamone Rossi, *Cantiques de Salomon Rossi: chants, psaumes et hymnes*, no. 2 (Paris: S. Naumbourg, n.d.(ca.1877); originally published 1622-23 as *Ha-shirim asher li-Shlomo*)

Here, the beginning, continuation of the cantus, and ending of the first section. On the next page, the ending of the piece.

קדיש
CHANT D'ÉLEVATION À 3 VOIX.

№ 2.

Lento SOLI. Cresc.

1^{er} SOPRANO.
Jit gaddal ve yit kaddasch sche

2^d SOPRANO.
Jit gaddal ve yit kaddasch sche

HAUTE-CONTRE(1)
Jit gaddal ve yit-kad daschsche

f
b'al - ma di - bra chir ū - tēh ve - yam - lich mal - - chu tēh

f
be - cha - yē - chon - - ub - yo - mē - chon - - ub - cha - yē de chol bêt.

ff
yis - ra - ēl - ba - a - ga - la u - biz man karib - ve im - ru a - - mēn

ff
yis - ra - ēl - ba - a - ga - la u - biz man karib - ve im - - ru a - mēn

ff
yis - ra - ēl - ba - ā - ga - la u - biz man karib - ve im - - ru a - mēn

p *Cresc* *p*

o séh scha lom bim romav hu ya ā séh scha lom ā

p *p* *p*

o séh scha lom bim romav hu ya ā séh scha lom ā

o séh scha lom bim romav hu ya ā séh scha lom ā

f *f* *f* *Rit.*

lē nu ve āl Kol yis ra - èl ve im ru a - mën

f *f* *f* *Rit.*

lē nu ve āl Kol yis ra - èl ve im ru a - mën

f *f* *f* *Rit.*

lē nu ve āl Kol yis ra - èl ve im ru a - mën

Two English Madrigals and One Song

Thomas Morley, "Leave, alas, this tormenting" (publ. 1595 in *Balletts to Five Voyces*, Book 1)

Below (this page and next), roughly the madrigal's middle third, which is then literally repeated as the final third, thereby reiterating the emotionally intense rising cadence to G5.

For thee I will not, for thee I will
 For thee I will not,
 For thee I will not, for thee I will
 not, For thee I will not, for thee I will not, I will
 , For thee I will not, for thee I will

not, Now con ten ted, Then tor men ted,
 Now con ten ted, Then tor men ted,
 not, Now con ten ted, Then tor men ted, Live...
 not, Now con ten ted, Then tor men ted,
 not, Now con ten ted, Then tor men ted,

Live in love, and lan guish, live in
 Live in love, and lan guish,
 in love, and lan guish, Live in
 Live in love, and
 Live in love, and

love, and lan..... guish, Live..... in love, and lan.....
Live..... in love, and languish, Live..... in
love, and lan..... guish, Live in love, and lan.....
lan..... guish, Live..... in love, and lan..... guish, Live in
lan..... guish,..... Live in love, and

This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a bass line. The music is in a key with two flats and a common time signature. There are various musical notations including notes, rests, and slurs.

guish
love and lan..... guish
guish, and lan..... guish
love and lan..... guish For thee, I
lan..... guish For

This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a bass line. The music is in a key with two flats and a common time signature. There are various musical notations including notes, rests, and slurs. A box highlights the word 'guish' in the top staff. A line connects the word 'guish' in the top staff to the word 'guish' in the second staff. The numbers 6 and 8 are written below the second staff.

Thomas Weelkes, "Since Robin Hood" (in *Ayres or Phantasticke Spirites*, publ. 1608)

A definite interval frame established at the beginning (boxed in the first treble voice). As with Hassler's Galliard, there is an ambiguous positioning of cadence and refrain/coda, but no mistake about the ascent to a cadence on F5.

1st TREBLE. Since Ro - bin Hood, Maid Ma - ri - an and

2nd TREBLE. Since Ro - bin Hood, Maid Ma - ri - an and

ALTO.
8^{ve} lower. Since Ro - bin Hood, Maid Ma - ri - an and

Lit - tle John are gone a, The hob - by horse..... was

Lit - tle John are..... gone a, The hob - by horse was

Lit - tle John are gone a, The hob - by horse was

quite for - got when Kempe did dance a - lone a.

quite for - got when Kempe did dance a - lone a.

quite for - got when Kempe did dance a - lone a.

He did la - bour af - ter the ta - bor for to dance then

He did la - bour af - ter the ta - bor for to dance.....

He did la - bour af - ter the ta - bor for to dance.....

in - to..... France, for to dance..... then in - to France.

in - to..... France, for to dance..... then in - to France. He....

in - to..... France, for to dance in - to France. He....

He..... took pains to skip, to skip, to skip it in hope of

..... took pains, took pains to skip, to skip, to skip it in hope of

..... took pains to skip, to skip, to skip, to skip it in hope of

gains, of gains, he will trip it, trip it, trip it on the

gains, in hope of gains, he will trip it, trip it, trip it on the

gains, of gains, he will trip it, trip it, trip it on the

toe, did - dle did - dle did - dle doe, did - dle did - dle did - dle doe.

toe, did - dle did - dle did - dle doe, did - dle did - dle did - dle doe.

toe, did - dle did - dle did - dle doe, did - dle did - dle did - dle doe.

At the arrow: strong stepwise motion downward in the superius, ending with a cadence to C4: boxed at (a) for all parts, at (b) for the *cadenza* voices. At (c), a “final remark” by the countertenor, a post-cadence flourish with the sense of forgetting one’s self and going “so far” — at (f) again. The cadence is repeated at the upper octave: superius at (d), the *cadenza* at (e), surprisingly for a five-voice piece it is between superius and bassus.

Superius [Alto]
I laugh, I laugh, that men for -

Medius [Tenor]
I laugh, that men for - get them-selves so far,

Contratenor [Tenor]
I laugh, that men for - get them-selves so

Tenor [Bass]
I laugh, that men for - get them - selves so

Bassus [Bass]
I laugh, I laugh, that men for - get them -

a -get them-selves so far,

b so far, for - get them - selves so far.

c far, so far, for - get them-selves so far, for - get them - selves so far.

d for - get them-selves so far.

e far

f selves so far.

selves so far, for - get them - selves so far.

Heinrich Schütz, *Italian Madrigals*, Op. 1 (1611), no. 7 “Ride la primavera”

The first system in all parts, then the two cantus parts isolated until the final system, where again all parts are shown. Although they frequently cross one another, the two cantus parts tend to follow the scheme of the opening bars, the second cantus in the lower pentachord, the first cantus in the upper tetrachord (or the sixth B₄-G₅). Arrows point to the frequent G₅'s, circled notes extend the ambitus by one note, to A₅.

The final cadence is a straightforward “mirror” in the first cantus part: down from G₅ to D₅, then back up again. (Do note that the bassus is written in the baritone F-clef.)

The image displays a musical score for Heinrich Schütz's madrigal "Ride la primavera". It consists of three systems of staves. The first system shows five staves: two vocal parts (Soprano and Alto) and three lute parts (Tenor, Bass, and a lower Bass). The lyrics are: "Ri - de la pri - ma - ve - ra, ri - de la prima - ve - ra, torna la bel - la Clo - ri, torna la". The second system continues the lyrics: "ra, tor - na la bel - la Clo - ri, o - di la ron - di - nel - la, mi - ra l'herbet - bel - la Clo - ri, o - di la ron - di - nel - la, mi - ra l'her -". The third system concludes with: "te e i fio - ri, mi - ra l'herbette e i fio - ri. Ma, ma tu bette e i fio - ri, mi - ra l'herbette e i fio - ri. Ma tu". Arrows point to specific notes in the vocal parts, and a circled note is present in the final system.

cadence to A4

Clo - ri più bel - la, più

Clo - ri più bel - la, più bel - la, più bel -

cadence to C5

bel - la nel - la sta - gion no - vel - la, nel - la sta - gion no -

la nel - la sta - gion no - vel - la, nel - la sta - gion no -

cadence to D5

vel - la ser - bi l'an -

vel - la ser - bi l'an - ti - co ver - no, ser -

ti - co ver - no, ser - bi l'an - ti - co ver - no, deh,

bi l'an - ti - co ver - no, deh, s'hai pur cin - to il

deh, s'hai pur cin - to il cor, deh s'hai pur cin - to il cor di

cor di ghiac - cio e -

ghiac - cio e ter - no,

ter - no, e - ter - no,

per-chè nin - - - fa cru - del quan - to gen - ti - - le, quan -

per-chè nin - - - fa cru - del quan - to gen - ti - - le, quan -

cadence to D5

- to gen - ti - le, quan - to gen - ti - - le

- to gen - ti - le, quan - to gen - ti - - le

por - ti negl' occhi il sol,

cadence to C5

por - ti negl' occhi il sol, nel volt' a - pri - - - le, por - ti negl'

nel volt' a - pri - - - le, nel volt' a - pri - - - le,

occhi il sol, por - ti negl' occhi il sol, nel volt'

por - ti negl' occhi il sol, por - ti negl' occhi il'

a - pri - - - le, nel vol - - to a - pri - - - le.

sol, nel vol - to a - pri - le, nel vol - to a - pri - - - le.

a - pri - - - le, nel vol - to, nel vol - to a - pri - - - le.

volt' a - pri - - - le, por ti negl' occhi il sol, nel volt' a - pri - - - le.

por - ti negl' occhi il sol, nel vol - - to a - - pri - - - - le.

6-8

Heinrich Schütz, *Italian Madrigals*, no. 17 “Di marmo siete voi”

As in the previous example, the score for all parts in the first system is followed by only the two cantus parts, then the full score again for the final system. (The bass is in the baritone F-clef.)

The mode is Aeolian. The first cantus—and occasionally the second—touches on A5 a number of times. Its only cadence to that note, however, is at the end, a very clearly defined ascending “*Urlinie*” $\wedge 5$ to $\wedge 8$.

The musical score is presented in three systems. The first system shows the full score for all parts, followed by only the two cantus parts, and then the full score again for the final system. The bass is in the baritone F-clef.

System 1: The first cantus part (top staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "Di mar - mo sie - te vo - i, don - na, a col - pi d'a - mo - re, al pian - to mi - o, e di mar - mo son i -". The second cantus part (second staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "Di mar - mo sie - te vo - i, don - na, a col - pi d'a - mo - re, di mar - mo sie -". The bass part (bottom staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "Di mar - mo sie - te vo - i, don - na, a col - pi d'a - mo - re, al pian -".

System 2: The first cantus part (top staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "don - na, a i col - pi d'a - mo - re, don - na, a i col - pi d'a - mo - re, don -". The second cantus part (second staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "e di mar -".

System 3: The first cantus part (top staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "na, a i col - pi d'a - mo - re, di mar - mo sie - te". The second cantus part (second staff) has a box around the first four measures, with a label "cadence to D5" pointing to the final note. The lyrics are: "mo son i - o a le vostr' ire e a gli stra - li suo -".

vo - i, don - na, a i col - pi d'a - mo - re, a le vostr' ire e a - gli stra - li suo - i,

al pian - to mi - o, per a - mor, per a - mor, per a - mor

a le vostr' ire e a - gli stra - li suo - i per na - tu - ra, per na - tu - ra, per na - tu - ra,

io co - stan - te, per a - mor, cadence to D5

tu - ra, e voi, e voi du - ra per na - tu - ra, per na - tu - ra, e voi du - ra, e voi du - ra. Am -

bo siam sas - si, e l'un e l'altro è sco - glio, e l'un e l'al - tro sco - glio, e l'un e l'al - tro sco - glio,

io di fè, io di fè, e l'un e e l'un e l'al - tro sco - glio, voi d'or - go - glio, voi d'or - go - glio,

cadence to A4

cadence to G5

cadence to C5

l'al - tro sco - glio, e l'un e l'altro è sco - glio, io di fè, io di fè,
e l'un e l'altro è sco - glio, e l'un e l'altro è sco - glio, voi d'or - go - glio, voi d'or -
io di fè, io di fè, io di fè, voi d'or - go - - - glio.
go - glio, voi d'or - go - glio, voi d'orgo - glio, voi d'or - go - - - glio.
fè, voi d'or - go - glio, voi d'orgo - glio, io di fè, voi d'orgo - - glio.
l'al - tro è sco - glio, voi d'orgo - glio, voi d'orgo - glio, voi d'orgo - - glio.
io di fè, io di fè, voi d'or - go - - - - - glio.

6 - 8

ho-vae, Si-o-nides, lae-ta so-na-te, Je-ho-vae, Si-o-nides, Chri-stus mor-te re-sur-git, mor-te re-sur-git o-vans. Glo-ri-a, Glo-ri-a, glo-ri-a sit Chri-sto, glo-ri-a sit Chri-sto, glo-ri-a sit Chri-sto, no-stro vi-cto-ri-a Chri-sto, no-stro vi-cto-ri-a Chri-sto, no-stro vi-cto-ri-a Chri-sto.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo. The lyrics are in Latin, and the music is in G major (one sharp). The tempo/mood is indicated as "Allegro".

Vocal Parts:

- Soprano:** Starts with "sto, vi-cto-ri-a Chri-sto," followed by "vi-cto-ri-a Chri-sto; An-te pe-des Chri-sti, an-te pe-des Chri-
- Alto:** Starts with "sto, vi-cto-ri-a Chri-sto," followed by "vi-cto-ri-a Chri-sto; An-te pe-des Chri-sti,
- Tenor:** Starts with "sto, vi-cto-ri-a Chri-sto," followed by "vi-cto-ri-a Chri-sto; An-te pe-des Chri-sti,
- Bass:** Starts with "sto, vi-cto-ri-a Chri-sto," followed by "vi-cto-ri-a Chri-sto; An-te pe-des Chri-sti,

Figured Bass:

- Part 1: "mors - que Cha - ron - que ja - cent, mors - que Cha - ron - que ja - cent, mors - que Cha - ron - que ja - cent, mors - que Cha - ron - que ja - cent."
- Part 2: "Sit plausus Christo, sit plausus Christo, sit plausus Christo, sit plausus Christo."
- Part 3: "per, sit Christo gra-tia sem-per; Lae-ta pi-o, lae-ta pi-o, lae-ta pi-o, lae-ta pi-o."

Performance Notes:

- Dynamic markings include *f*, *ff*, *mf*, *p*, *cresc.*, and *(molto)*.
- Articulation marks like accents (>) and slurs are present throughout.
- Figured bass notation includes figures such as 03, 02, 01, 0, #, b, and various accidentals.

First system of a musical score for two voices. The top staff (treble clef) has a melodic line with a *mf* dynamic marking and a *f* dynamic marking. The bottom staff (bass clef) has a more rhythmic accompaniment. The lyrics are: *lae - ta pi - o po - pu - lo Pa - scha per - ennis e -*

Second system of the musical score, consisting of eight staves. The top four staves are for two voices (Soprano and Alto), and the bottom four are for two voices (Tenor and Bass). The lyrics are: *at, Pa - scha per - ennis e - at, per - en - nis e - at.*

Johann Hermann Schein, *Cymbalum Sionium*, 8-voice motet, "Laetatus sum"

This is a counter-example to the preceding. In this instance the cantus does not rise to a cadence but instead takes the simplest descant role at the end: a stationary D5, while the *cadenza* is in the alto and tenor.

Cantus
(Sopran I)

Sexta vox
(Sopran II)



Lae - ta - tus,

Lae - ta -

[illegible]

Johann Hermann Schein, *Musica boscareccia*, "Frau Nachtigall."

In a modern concerted style with two soprano parts and texted bass with figures for continuo. Still, the vocal ranges are narrow: from D4 to E5, the second soprano generally lying lower than the first except as we approach the end. The sequence on "zu tausend Mal'n" provides a strong rising gesture that is ultimately fulfilled in the final cadence to D5, after an expressive over-shoot to E5.

cadence to G4

1. Frau Nach - ti - gall mit sü - ßem Schall mir
1. Frau Nach - ti - gall mit sü - ßem Schall mir
1. Frau Nach - ti - gall mit sü - ßem Schall mir
1. Frau Nach - ti - gall mit sü - ßem Schall mir

cadence to A4

bei der Nacht ein Ständ - lein macht, dar - in die schönste Fi - li zart,
läs - set hörn nur Gott zu Ehrn, dem auch die ed - le Ler - che singt,
bei der Nacht ein Ständ - lein macht, dar - in die schönste Fi - li zart,
läs - set hörn nur Gott zu Ehrn, dem auch die ed - le Ler - che singt,
bei der Nacht ein Ständ - lein macht, dar - in die schönste Fi - li zart,
läs - set hörn nur Gott zu Ehrn, dem auch die ed - le Ler - che singt,

cadence to A4

cresc. dar - in die schön - ste Fi - li zart zu tau - send Maß'n,
cresc. dem auch die ed - le Ler - che singt und al - le Tag,
cresc. dar - in die schön - ste Fi - li zart zu tau - send Maß'n,
cresc. dem auch die ed - le Ler - che singt und al - le Tag,
cresc. dar - in die schön - ste Fi - li zart zu tau - send Maß'n,
cresc. dem auch die ed - le Ler - che singt und al - le Tag,
cresc. dar - in die schön - ste Fi - li zart zu tau - send Maß'n,
cresc. dem auch die ed - le Ler - che singt und al - le Tag,

zu tausend Ma'n, und al-le Tag, zu tau-send Ma'n ge- ihr

Ma'n, zu tau-send Ma'n, und al-le Tag, zu tau-send Ma'n ge- ihr

Ma'n, zu tau-send Ma'n, und al-le Tag, zu tau-send Ma'n ge-

cadence to D5

prei - set ward. ward.

Op - fer bringt. bringt.

prei - set ward. ward.

Op - fer bringt. bringt.

prei - set, ge - prei - set, ge - prei - set, zu tausend Ma'n geprei-set ward. ward.

Ti - ri - li, Ti - ri - li, Ti - ri - li, Ti - ri - li zum Op-fer bringt. bringt.

Johann Hermann Schein, *Musica boscareccia* (1621-28), "Amor das blinde."

A counter-example, even with its octave full of sixteenth notes in the final cadence. The unfolding A4-F5 at the beginning, with two strategic repetitions of the F5, present a better than usual case for a focal tone; if so, we can hear the octave scale as trying to regain that fifth octave and actually sound an otherwise imagined $\wedge 2$ (as E5).

The image displays three systems of a musical score for "Amor das blinde" by Johann Hermann Schein. Each system consists of three staves: a vocal line (soprano, alto, and tenor/bass), a lute line, and a basso continuo line. The lyrics are in German, and the music is in a 16th-century style with various ornaments and performance markings.

System 1: The lyrics are "1. A - mor, das blin - de Göt - te - lein, hat mich ja wohl" and "1. Mein Gott, der wah - re Got - tes - sohn hat mich ja hoch". The music features a series of sixteenth notes in the final cadence.

System 2: The lyrics are "ve - xie - ret! ge - lie - bet, xie - ret! Unlängst in ei - nem Gär - te - daß er von sei - nes Va - ters". The music includes a "cadence to F4" and a "p" marking.

System 3: The lyrics are "lein saß es und la - men - tie - ret, Thron sich in dies E - lend gi - bet" and "lein saß es und la - men - tie - ret, Thron sich in dies E - lend gi - bet". The music includes a "cadence to A2" and a "p" marking.

kunnt sich so kläg - lich stel - len, als hätt's sein zar - tes Fü - Be - lein ge -
und wird ein Knecht auf Er - den, nimmt auf sich un - ser Sün - den - Leid, er -

tre - ten in ein Dör - nelein, daß es da - von tät schwel - len. len.
wir - bet die Ge - rech - tigkeit, dadurch wir se - lig wer - den. den.

tre - ten in ein Dör - nelein, daß es da - von tät schwel - len. len.
wir - bet die Ge - rech - tigkeit, dadurch wir se - lig wer - den. den.

cadence to D4 (D5)

cadence to F4

tu doch ein Trost für sol-chen Tod mir das ge-ben! ben! A-mor, der Die ar-ge

Trost Tod mir das ge-ben! ben! A-mor, der Held, ben! Die ar-ge Welt

Trost Tod mir das ge-ben! ben! A-mor, der Die ar-ge

cadence to D5

Held, hat mich gefällt Wält ihr Art behält, mit sei-nem Pfeil und Bo- bald Fleisch und Blut ver-za-

hat mich ge-fällt mit sei-nem Pfeil, mit sei-nem Pfeil und Bo- bald Fleisch und Blut ver-za-

Held, hat mich gefällt Wält ihr Art behält, mit sei-nem Pfeil und Bo- bald Fleisch und Blut ver-za-

cadence to F5

gen, und hat, ohn Scherz, die Lieb- mein Herz ganz get,... der Höl-len Pfort mit Trug- und Mord, mit

gen, und hat, ohn Scherz, und hat, ohn Scherz, die Lieb mein Herz ganz get,... der Höl-len Pfort, der Höl-len Pfort mit Trug und Mord, mit

gen, und hat, ohn Scherz, und hat, ohn Scherz, die Lieb mein Herz ganz get,... der Höl-len Pfort, der Höl-len Pfort mit Trug und Mord, mit

cadence to D5

kraft-los aus-ge-so- gen. Amor, der gen. Schmach und Angst uns pla-get. Die ar-ge Welt gen. gel.

kraft-los aus-ge-so- gen. Amor, der Held, gen. Schmach und Angst uns pla-get. Die ar-ge Welt gen. gel.

kraft-los aus-ge-so- gen. Amor, der gen. Schmach und Angst uns pla-get. Die ar-ge Welt gen. gel.

Johann Hermann Schein, *Musica boscareccia*, "Sieh da mein lieber Coridon."

Yet another variation on the theme in these concerted songs: F5 in bar 8 could be an expressive one-note-too-far, but its descent in the cadence is immediate and its return to begin the next section is strongly defined and stable. It is touched on again in the final phrase, but the motives in this imitative sequence rise, including in the final cadence approach. Still, I am inclined to accept the focal tone here as well, and consign the rising figure to an immediate rather than abstract level.

1. Sieh da, mein lie - ber Co - ri - don, wie sehr dich Ve - nus lie - bet, wie sehr dich
 1. Sieh da, was hat der hei - lig Christ für gro - ßes Gut be - sche - ret, für gro - ßes

cadence to A4

- nus lie - bet, dieweil sie dir ein sol - chen Lohn für dei - ne Treu
 be - sche - ret, daß er mein Bru - der wor - den ist und mir sich selbst

Venus lie - bet, dieweil sie dir ein sol - chen Lohn für dei - ne
 Gut be - sche - ret, daß er mein Bru - der wor - den ist und mir sich

cadence to D5

jetzt gi - bet. bet. Ihr Söh - ne - lein, Cu - pi - do klein,
 ver - eh - ret. ret. Mein Fleisch und Bein wird ihm ge - mein,

Treu jetzt gi - bet. bet. Ihr Söh - ne - lein, Cu - pi - do klein,
 selbst ver - eh - ret. ret. Mein Fleisch und Bein wird ihm ge - mein,

Treu jetzt gi - bet. bet. Ihr Söh - ne - lein, Cu - pi - do klein,
 selbst ver - eh - ret. ret. Mein Fleisch und Bein wird ihm ge - mein,

cadence to A4

fp so dich hat tun ver-wun-den, hat heu-te dich
in Got-tes Thron er-ho-ben, er-nied-ri-gt sich,

fp so dich hat tun ver-wun-den, hat, hat heu-te
in Got-tes Thron er-ho-ben, er-, er-nied-ri-gt

so dich hat tun ver-wun-den, hat heu-te dich
in Got-tes Thron er-ho-ben, er-nied-ri-gt sich,

cadence to D5

mit-leident-lich nun wie-der selbst ver-bun-den. den.
er-höhet mich, des soll mein Herz ihn lo-ben. ben.

dich mit-leident-lich nun wie-der selbst ver-bun-den. den.
sich, er-höhet mich, des soll mein Herz ihn lo-ben. ben.

mit-leident-lich nun wie-der selbst ver-bun-den. den.
er-höhet mich, des soll mein Herz ihn lo-ben. ben.

2.

Samuel Scheidt, *Cantiones sacrae* (before 1620), eight-voice motet "Herr, wie lang wiltu mein sogar vergessen"

This is a motet in three sections: "Herr, wie lang wiltu mein sogar vergessen," "Wie lang soll sich mein Feind erheben," "Ich hoffe aber darauf." I have reproduced the first cantus part for all three sections. Two of the sections close with cadences to G5. Other cadences or occurrences of high notes G5 and A5 are noted with circling.

I. I. CHORI ab 8. Voc.

Herr wie lang wie lang wie lang wiltu
 mein so gar verges- sen/ wiltu mein so gar vergessen wiltu mein so gar ver-
 ges- sen/ wie lang soll ich sorgen wie lang soll ich sorgen ij.
 wie lang soll ich sorgē in meiner Se- le/in meiner Seele/ ij. vnd mich
 eng- sten vnd mich engste/vnd mich eng- sten vnd mich eng-
 sten in meinem Herzen/ in meinem Herzen täglich in meine Her- zen täg- lich.

2. SECUNDA PARS. à 8.

Je lang/te. schaw doch/ ij. schaw doch/ ij. schaw doch vnd erhöre mich vnd er-
höre mich/ ij. Herr mein Gott/ ij. Herr mein Gott/er leuchte meine Augen/ er-
leuchte meine Au- gen/ das sich mein Feind nicht
rüh- me/nicht rüh- me/nicht rüh- me/nicht rühme/er sey mein mechtig worden/ er
sey mein mechtig worden/ ij. vnd me/ ne Wie/ der sacher sich nicht freuen/
sich nit freuen/sich nit freuen ij. das ich nieder liege ij.

TERTIA PARS. à 8. 3

ich hoffe aber darauff/ ich hoffe a ber darauff ij. Ich

hoffe aber darauff darauff/ich hoffe aber darauff/ ich hoffe a ber darauff/ ij.

ich hoffe a ber darauff/ ich hoffe a ber darauff/ ij. das du so gnedig bist?

ij. das du so gnedig bist/ Mein herr frewet sich/ ij. ij.

ij. mein herr frewet sich ij. mein herr frewet sich/ daß

du so ger- ne hilffest/ daß du so gerne hilffest/ ij. daß du so

ger ne hilffest/ daß du so ger ne hilf- fest/ich wil dem Herren

fin- gen ich,

TERTIA PARS. à 8. 4

wil dem Herrn sine gen/ das er so wol an mir thut/ daß

ij das er so wol an mir thut.

Jan Pieterszoon Sweelinck, *Psalms* (1618), n17: Psalm 130

The cantus part only until the final system. The Dorian octave is presented in its lower fifth at the outset, then the the upper tetrachord through a leap in bar. The note reached, D5, is the highest. In the final cadence it is approached from below in a figure that should now seem very familiar indeed. A short, subdominant-based post-cadential flourish concludes (bass is boxed).

Cantus.

Du fonds de ma pen-se-e, de ma pen-se-e,
 du fonds de ma pen-se-e, au fonds de tous en-
 nuis, au fonds de tous en-
 nuis, à toy s'est a-dres-se-e, à
 toy s'est a-dres-se-e ma cla-meur jours et
 nuicts, ma cla-meur jours et nuicts. En-ten ma voix
 plain-ti-ve,
 Sei-gneur, il est sai-son: Ton o-
 reill' en-ten-ti-ve, ton o-reill' en-ten-ti-ve soit
 à mon o-rai-son, soit à mon o-rai-son,
 soit à mon o-rai-son, soit à mon o-rai-son,
 son, ton o-reill' en-ten-ti-ve,

ton o-reill' en-ten-ti - - ve soit à mon o-rai-son,
 soit à mon o-rai-son, soit à mon o-rai-son,
 soit à mon o-rai-son, soit à mon o-rai-son.
 à mon o-rai-son, mon o-rai-son, soit à mon o-rai-son.
 soit à mon o-rai-son, soit à mon o-rai-son.
 o-rai-son, soit à mon o-rai-son, soit à mon o-rai-son.
 mon o-rai-son, mon o-rai-son, soit à mon o-rai-son.

Jan Pieterszoon Sweelinck, *Psalms* (1618), n22: Psalm 52

The upper tetrachord of the once-transposed Ionian mode is strongly emphasized at the beginning and throughout (notes F5 circled; the extension to G5 with arrows).

Cantus.
 Di moy, mal-heureux, qui te fi - es en ton au-to-ri -
 té, en ton au-to-ri-té, di moy, mal - heu - reux,
 qui te fi - es en ton au - to - ri - té, en ton au-to-ri - té, en ton
 au-to-ri-té, d'où vient que tu te glo-ri-fi -
 es de ta mes - chan - ce - té, de ta mes -
 chan - ce - té? Quoy que soit, de Dieu le se - cours, quoy que soit, de

Dieu le se - cours, de Dieu le secours à tous les jours son cours, —

à tous les jours son cours, à tous les jours son cours,

a tous les jours, a tous les jours son cours, quoy que soit, de Dieu le se -

cours, quoy que soit, de Dieu le se - cours. de Dieu le secours a

35 tous les jours son cours, à tous les jours son cours, à

tous les jours son cours, à tous les jours, à tous les jours son cours.

cours, à tous les jours son cours, à tous les jours, à tous les jours son cours.

cours, son cours, à tous les jours, à tous les jours son cours.

tous les jours son cours, à tous les jours son cours.

a tous les jours son cours, a tous les jours son cours.

40

Jan Pieterszoon Sweelinck, *Psalms* (1618), n44: Psalm 97

The two cantus parts interact, imitate, and overlap in the upper tetrachord strongly as if this were a polychoral motet. The final F5 is approached from above (boxed) but the A5 is obviously one-note-too-far and G5 is a neighbor to F5.

The image displays a musical score for Jan Pieterszoon Sweelinck's Psalm 97, featuring two parts: Cantus and Quintus (Cantus II.). The score is written in G major (one sharp) and 4/4 time. The lyrics are in French, reflecting the text of Psalm 97. The score is divided into systems, with measures 10, 15, and 20 marked. Various musical features are highlighted with red circles and boxes, and an arrow points to a specific note in measure 18. The annotations focus on the interaction between the two parts, particularly in the upper tetrachord.

System 1 (Measures 1-4): The Cantus part begins with "l'E - ter - nel est re - gnant," and the Quintus part begins with "l'E - - ter - nel est re - gnant,". Both parts have their first four notes circled in red.

System 2 (Measures 5-8): The Cantus part continues with "gnant, l'E - ter - - nel est regnant, est re - gnant, l'E - ter - nel est re -". The Quintus part continues with "l'E - ter - - nel est re - gnant, est regnant, l'E - ter - nel est regnant, l'E -". Both parts have their first four notes circled in red.

System 3 (Measures 9-12): The Cantus part continues with "gnant, l'E - ter - nel est regnant, la ter - re mainte - nant, la ter - re mainte -". The Quintus part continues with "ter - nel est regnant, la ter - re, la ter - re mainte - nant, la ter - re mainte -". Both parts have their first four notes circled in red.

System 4 (Measures 13-16): The Cantus part continues with "nant en soit joy - eus' et gay - e, en soit joy - eus'". The Quintus part continues with "nant en soit joy - eus' et gay - e, en soit joy - eus'". Both parts have their first four notes circled in red.

System 5 (Measures 17-20): The Cantus part continues with "et gay - e, en soit joy - eus' et gay - e, en soit joy - eus' et gay - e, et". The Quintus part continues with "soit joy - eus' et gay - e, en soit joy - eus' et gay - e, joy - eus' et gay - e,". Both parts have their first four notes circled in red. An arrow points to the final note of the Cantus part in measure 18.

System 6 (Measures 21-24): The Cantus part continues with "gay - e, tout' is - - le s'en es - gay - e, s'en es -". The Quintus part continues with "tout' is - - le s'en es - gay - e, tout' is - le s'en es - gay - e, tout'". Both parts have their first four notes circled in red.

System 7 (Measures 25-28): The Cantus part continues with "gay - e, s'en es - gay - e, tout' is - le, tout' is - le s'en es - gay - e, s'en es - gay - e,". The Quintus part continues with "is - le s'en es - gay - e, tout' is - - le s'en es - gay - e, tout' is - le s'en es - gay - e,". Both parts have their first four notes circled in red.

tout' is - le sen es-gay - e, tout' is - le s'en es-gay - e,
 sen es-gay - e, tout' is - le s'en es - gay - e, tout' is - le sen es - gay - e,
 es - paiss' ob-scu - ri - té ca - che sa Ma - je - sté, sa Ma - je -
 es - paiss' ob-scu - ri - té ca - che sa Ma - je -
 sté: Ju - stic' et ju - - ge - ment sont le seur fon - - de - ment de son -
 sté: Ju - stic' et ju - - ge - - ment sont le seur fon - - de -
 throsn' ar - re - - sté, de son throsn' ar - -
 ment de son throsn' ar - re - - sté,
 - re - sté, de son throsn' ar - - sté, de son throsn' ar - re -
 de son throsn' ar - - re - sté, de son throsn' ar - re -
 ju - stic' et ju - - ge - ment sont le seur fon - - de - ment de
 sté, ju - stic' et ju - - ge - ment sont le seur fon - - de - ment de son throsn' ar - re -
 son throsn' ar - re - - sté, de son throsn'
 sté, de son throsn' ar - - re - sté,

ar - - sté, de son throsn' ar - - re - sté.

de son throsn' ar - re - sté, de son throsn' ar - re - sté.

son throsn' ar - re - sté, de son throsn' ar - re - sté.

ar - - re - sté, de son throsn' ar - re - sté.

de son throsn' ar - - re - sté.

throsn' ar - re - sté, de son throsn' ar - re - sté.

Jan Pieterszoon Sweelinck, *Psalms* (1618), n50: Psalm 105

By way of a counter-example, the full octave ambitus is defined at the outset, with the lower fifth and upper fourth plainly marked. The cadence closing the text's first couplet (bars 9-10; see the next page) is to F5, the cadenza between cantus and second tenor.

Cantus. Sus, qu'un chascun de nous sans ces - se, sus,

Quintus. (Cantus II.) Sus, qu'un chascun de nous sans ces - se,

qu'un chascun de nous, de nous sans ces - se lou - ë

sus, qu'un chascun de nous sans ces - se lou - - ë du Sei-gneur la hau -

du Seigneur la hautes - se, lou - ë du Sei - gneur la hautes - se, tes - se, lou - ë du Seigneur la hau - tes - se, la hautes - se, tes - se, lou - ë du Seigneur la hautes - se, la hautes - se, du Seigneur la hau - tes - se, la hau - tes - se, tes - se, la hau - tes - se,

In the final cadence of the setting, the cantus runs up to G⁵ but then drops to a descant \wedge 5 (C⁵) while the cadenza is between the quintus (cantus 2) and the second tenor. In the process, the second tenor also forms a long scalar wedge with the alto (boxed).

tous ses gestes glo - ri - eux, de tous ses gestes glo - ri - eux. eux, de tous ses ge - stes glo - ri - eux, glo - ri - eux. de tous ses gestes glo - ri - eux, de tous ses ge - stes glo - ri - eux. eux, de tous ses ge - stes glo - ri - eux. de tous ses ge - stes glo - ri - eux. de tous ses gestes glo - ri - eux, de tous ses gestes glo - ri - eux. eux, glo - ri - eux.

Johannes Schultze, *Musicalischer Lustgarte* (1622), "Ein Tochter bat die Mutter schon"

Another Tanz-Lied, with three strains in duple meter and another three (*Proportio*) in triple meter. In the strains of each dance the "fa la la"s become progressively longer. The second strain closes with a cadence to G5. Cantus part only shown below, for all of the duple section, first and second strains only for the *Proportio*. Modern notation by Ulrich Alpers.

36. Ein Tochter bat die Mutter schon

Tantz

Johannes Schultze

Cantus

1. Ein Toch - - ter bat ihr Mut - ter schon, daß
 sie möcht in die Kir - che gahn, fa la fa la la la die Bil - der
 an - zu - be - ten, fa la la la la la la la, fa la la la la la la,
 denn sie jetzt gro - ße Hei - lig - keit in - brün - stig hätt' be -
 tre - - ten, fa la la la la la la la, fa la la la la la la
 la, fa la la la la la la la la la, fa la la la la la, la.

Proportio

3. Das Bild, o lieb - ste Mut - ter mein, das mich zeucht in die
 Kirch hin - ein, fa la la la la, ist nicht von Holz for - mie - ret, fa
 la la la la la la la, fa la la la la la, la,

Johannes Schultze, *Musicalischer Lustgarte* (1622), “Herzlich tut mich erfreuen”

This is the first section of a three-section German-language madrigal.* It is written for six voices: cantus 1 & 2, alto, tenor 1 & 2, and bass. The tune (cantus firmus in the tenor at the outset and moved to different voices in subsequent verses) is not the one by Georg Rhau and later set by Michael Praetorius. Modern notation by Ulrich Alpers.

54. – 56. Herzlich tut mich erfreuen

Johannes Schultze

Cantus 1
Herz-lich tut mich er freu-en, er freu-en die fröh-lich Som-mer-zeit,

Cantus 2
Herz-lich tut mich er freu-en, herz-lich tut mich er - freu-en die fröh-lich Som-mer-zeit,

Tenor 1
c.f.
8 Herz-lich tut mich er freu-en die fröh-lich Som-mer-zeit,

The opening in three voices (above) is answered the lower voices, with the first tenor continuing the cantus:

all mein Ge-blüt er - neu - en, der Mai viel Wol - lust geit,

8 all mein Ge-blüt er - neu - en, der Mai viel Wol - lust geit,

8 all mein Ge-blüt er - neu - en, der Mai viel Wol - lust geit,

all mein Ge-blüt er - neu - en, der Mai viel Wol - lust geit,

* Schultze himself uses the term “madrigal” in his full title for the collection: “Musicalischer Lustgarte, Darinnen 59 schone Moteten, Madrigalien, Fugen, Phantasien, Cantzonen, Paduanen, Intradan, Galliard, Passametz, Tänzle etc.” I think that “Lied” would probably characterize the piece better, as it is strophic with each verse receiving a different setting through moving the cantus into a different voice.

The third phrase is once again only in the two cantus parts and tenor 1. Here the colorations of the first cantus reach as high as A5.

15

die Lerch tut sich er-schwin-gen mit ih - rem hel - len

die Lerch tut sich er - schwin - gen mit ih - rem hel - len

8 die Lerch tut sich er - schwin - gen mit ih - rem hel - len

We hear all six parts to close the verse, with cantus 1 closing to G5, the 6-8 *cadenza* motion with the tune in the tenor.

20

Schall, lieb-lich die Vö-gel sin-gen, da - zu die Nach-ti - gall.

Schall, lieb-lich die Vö-gel sin-gen, da - zu die Nach-ti - gall.

lieb-lich die Vö - gel sin - gen, da - zu die Nach-ti - gall.

8 Schall, lieb-lich die Vö - gel sin - gen, da - zu die Nach - ti - gall.

8 lieb-lich die Vö - gel sin - gen, da - zu die Nach - ti - gall.

lieb-lich die Vö - gel sin - gen, da - zu die Nach - ti - gall.

The second verse moves the tune to the cantus I part. All six voices are active throughout. I have shown only the two cantus parts, the final cadence being between them. As in the first verse, the higher voice in the cadence goes to G5.

25 *c.f.*

Der Kuk - kuck mit sei'm Schrei - en macht fröh - lich je - der -

Der Kuk - kuck macht fröh-lich je - der -

30

mann, des A - bends fröh - lich rei - hen die Mägd - lein

mann, fröh - - - lich, die Mägd - lein

35

wohl - ge - tan, spa - zie - ren zu den Brun - nen

wohl - ge - tan, spa - zie - - ren,

40

pfl egt man zu die - ser Zeit, all' Welt

spa - zie - ren, spa - zie - ren, all' Welt sucht

45

sucht Freud und Won - ne mit Rei - sen fern und weit.

Freud und Won - - - ne, Freud und Won-ne, fern und weit.

In the third phrase, the tune is in the bass. The other parts engage in blocks of close imitative play throughout. I have shown all voices in the first system; the octave scalar rush to G₅ in the first cantus is striking in the way it contradicts the figure of imitation only just established in the lower parts.

Here are cantus I and bass only for the ending of the third verse. Once again the cantus part forms the cadence with the melody and arrives on G₅. The interior voices embellish with a subdominant-based post-cadential flourish.

In the second section, the tune is parceled out to the tenor 2, then cantus 2. In the first instance, cantus I again goes to G₅ at the end, in the second it takes a descant role, closing on D₅. In the madrigal's third section, the tune is given to the bass, then to tenor I again, to close as we began. In neither case does a cantus part reach G₅ at the end, however.

* * *

The file Part 2b presents another set of vocal compositions, both bicinia and tricinia. The file Part 2c documents instrumental ensemble compositions.